

RESEARCH ARTICLE			<b>Manifestations of the aesthetic dimension in the revolutionary cinematic film: The film The Battle of Algiers as an example</b>	
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<b>Abstract</b> This research paper deals with the aesthetic dimension in Algerian cinema by focusing on the most important indicators of this dimension, which are mainly represented by the aesthetics of decoration, color, lighting and sound, as these elements play a major role in giving the film material a large audience and a strong influence, Perhaps one of the main factors in evaluating and comparing films by the audience and film critics is represented by this dimension because, quite simply, it gives a special character to the material and contributes to increasing its influence and follow-up by the recipient viewer. Despite the modernity of Algerian cinema compared to the leading countries in this field, it succeeded in some stations and occasions with amazing success and was strongly present and was crowned with many Maghreb, Arab and international cinema awards thanks to its discussion of some issues and topics of importance, such as its focus on conveying the liberation revolution and the suffering of the Algerian people and their struggle against the French tyrant to the Algerian, Arab and international audience in general, Her portrayal of these scenes in a dramatic, aesthetic and professional way created distinction and leadership in some cinematic forums, such as the films: The Battle of Algiers, The Wind of the South, Out of the Law and others.				
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## Introduction

Algerian cinema has witnessed developments during its course, beginning with the establishment of a cinematic department during the Liberation Revolution, whose activity was limited only to the production of some limited works. However, after independence, the state took an interest in the cinematic field and gave it great importance due to its role in chronicling events and transmitting them to generations in a way that simulates reality. The cinematic scene witnessed the production of dozens of revolutionary films that had an echo Great public resonance despite the lack of material and human capabilities by relying on Algerian competencies or entering into partnership with some foreign production institutions. In terms of structures, Algerian cinema also knew a significant number of exhibition halls, some of which were inherited from the colonial era and others were built to revitalize the cinema market and show films produced locally or imported. In terms of content, these films dealt with issues related to the liberation revolution and the suffering

of the Algerian people and their desperate struggle to achieve freedom and independence. If we reflect on the aesthetic aspect of these films, we find that some of them defied the existing circumstances and were able to overcome them by taking this aspect into account and paying attention to it, especially in terms of décor, dialogue, and the optimal use of sound effects and appropriate music. The events treated, as well as the professionalism of photography and the diversification in the use of shooting angles, camera movements the editing process, mixing, etc, which reflected positively on the film's production in its best condition. Accordingly, this research paper came to focus on the aesthetic dimension of the revolutionary cinematic film by applying it to the two films *The Battle of Algiers*, by examining the aesthetics of this film, which is considered an icon of revolutionary cinema in Algeria, as well as monitoring the most important positives associated with this artistic dimension.

### 1\_ In the meaning of aesthetics:

Aesthetics is a word rooted and rooted in philosophical thought since time immemorial, and aesthetics was not of this independence and privacy in the past, as it was included under the banner of philosophy, like the rest of the sciences, considering that the latter is the mother of sciences, but once it entered "The second half of the eighteenth century AD became the science of aesthetics in its own right, and the German philosopher Baumgarten made this clear when he defied this branch as Aesthetics and defined its subject in those studies that revolve around the logic of feeling and artistic imagination, a logic that is completely different from the logic of science and rational thinking. Since that date, aesthetics has had its own field independent of the field of knowledge" (Mattar, 2014, p. 11).

After that, other problems resulted in defining the concept of aesthetics on the part of philosophers. Some of them limited their concept to "perception in order to link it to the emotional side of man, others combined the subject and the object in the process of looking at beauty, and others limited their interest to natural beauty, whose horizons are considered limited in terms of creativity as long as it makes imitation of the effect a ceiling that limits it" (Rakmawi, p. A). All of these philosophical viewpoints and opinions clearly suggest the extent of the interest of peoples and elites in the field of beauty and art in general, and the extent of the complexity and intertwining of this subject with other sciences and knowledge. In order to narrow down and know the meaning of aesthetics more, we decided to define the concept of beauty linguistically and terminologically according to what is stated in dictionaries, dictionaries, and various scientific sources.

**1\_1 Language:** The word beauty was mentioned in "Lisan al-Arab" to indicate that beauty is the source of the beautiful, and the verb "jamal" means good, meaning that beauty is beauty" (Ibn Manzur, 1988, p. 503). We can say "jamal" means bringing it together after it was separate, and we say "most beautiful" meaning it is moderate and upright. It was mentioned in the hadith of the Prophet Muhammad, may God bless him and grant him peace, his saying, "God is beautiful and loves beauty" (Sahih Muslim, p. 93), Meaning that beauty is something prestigious and divine and is one of the attributes of the Creator. Therefore, God Almighty loves to see it in most of His creatures.

Ibn al-Atheer mentioned, where he said, "Beauty rests on images and meanings," and he also added: "A woman is beautiful and pretty," and it was said: "She is as beautiful as a rising full moon... All creation appears beautiful." And also, "We say that a man beautifies himself, meaning he is adorned" (Al-Zubaidi, 263, 264).

Beauty is defined in Wester's dictionary as "the field that deals with the description and interpretation of artistic phenomena and aesthetic experience" (Porteaus environmontale, 1996, P2).

So, through these definitions contained in the above linguistic sources and dictionaries, we conclude that beauty in general is suggestive of beauty, splendor, and adornment.

**1\_2 Technically:** Defining the concept of aesthetics is not an easy matter, as many ancient and contemporary philosophers and thinkers have always disagreed about it. This is because most of their opinions and positions are multiple and differ according to their cultural and philosophical backgrounds and sources. The love of beauty is a feature and nature in the human psyche since time immemorial. Human beings, by nature, tend and are attracted to it, each according to his degree of appreciation for that beauty, “beauty is an attribute achieved in things and a prominent feature of this existence, felt by souls and perceived intuitively” (Qutb, 1983, p. 85).

Meaning that beauty is a natural thing in universal existence and something innate in the human soul. In this regard, we are reminded of the words of the great Greek philosopher Plato where he says, “Beauty is an objective phenomenon that exists whether a person feels it or not, ”It is a set of characteristics that if they are present in the beautiful, it is considered beautiful, and if they are absent from the thing according to the extent to which it shares the ideal of eternal beauty” (Ismail, 1974, p. 37). Through Plato’s saying this, we notice that the latter characterized the concept of beauty as ideal, as he isolated art from the mind Accordingly, through the definitions provided by Plato and those who supported him regarding aesthetics in general, it becomes clear that the latter is a metaphysical truth that is perceived by the soul, not by the senses. This is in contrast to what Aristotle stated, as the latter differs in his aesthetic view of nature from his teacher Plato, in that he gives freedom to the artist to create and shine. He says, “Beauty is not in the content, but in the method of treatment” (Ismail, 1974, p. 36), That is, beauty is not limited to imitation and retransmission of the content literally, but rather returns to the creativity and aesthetic taste of the artist, and Aristotle narrows in another position.

Kant also says about the nature of beauty, “that it is pleasure without a purpose in order to respond to the sensual, and it is pleasure without concepts in order to respond to the thinkers” (Ismail, 1974, p. 50).

There are philosophers and thinkers who link the concept of beauty with benefit and pleasure, and this is what Socrates referred to in many of his sayings.

In short, the concept of beauty is a complex concept that overlaps with many sciences and philosophies, and this is due to its influence by many ancient and modern philosophical concepts, views, and opinions. Despite this difference in concepts, it is “It is considered a phenomenon that emerged and developed with human evolution and stems from the artist’s self to be an objective reality embodied in the outside world” (Rakmawi, 2013/2014, p. 17).

Regarding beauty in the field of cinema, one of the English writers, Oscar Wilde, points out, “It is a type of genius, in fact, it is higher than genius and does not require explanation. Man is capable of appreciating beauty and creating and creating aesthetic forms that are sensual, descriptive, or interactive, and what best represents this is cinematic creativity, one of the types of aesthetic arts that is constantly created by man” (Ghania Ziwi, 2016, p. 127).

## **2- Aesthetics in cinematic films:**

Aesthetics in the world of cinema are of great importance because the latter is a visual artistic field full of meanings and contents that cause amazement and fascination in the psyche of the recipient, as it is an established axiom in cinema in general that it is considered a visual discourse that can penetrate into all fields of life and enter even into

the personal lives of individuals and groups. This is because cinema possesses aesthetic elements that have the ability to attract and influence the psyche of the recipient, which makes the latter be surprised and attracted by what is shown and presented to him through the cinema screen. This is because cinema possesses aesthetic elements that have the ability to attract and influence the psyche of the recipient, which makes the latter be surprised and attracted by what is shown and presented to him through the cinema screen.

Accordingly, the aesthetic elements in cinematic films are among the most important factors for the success of cinematic works, which require filmmakers to be fully aware of the ability to create, innovate and innovate, and to have a high taste in highlighting the values of the film, the harmony of colors, the blending of scenes and their interrelation with each other, as well as the harmony of movements and gestures. It is also necessary to include the expertise and experience of the photographer, lighting and decoration engineers, and all of these elements make the cinematic film extremely successful, as it possesses an artistic aesthetic. Therefore, many, if not all, filmmakers find themselves searching and working hard to give the best aesthetic character to their works, and all of this is to pass on and establish artistic values and principles that cause amazement and fascination to the recipient. Because the rule in the field of art in general acknowledges that humans naturally search for aesthetics in everything, so the quality of aesthetics makes a person feel satisfied, joyful, and free.

#### **Among the most prominent aesthetic elements in our cinematic industry are:**

**2\_1 The aesthetics of decoration:** The word “decor” is considered a French word in origin, as it is equivalent in English to the word “scenery”, but the French word is the most common and comprehensive because it includes scenery, furniture, as well as backgrounds, and mostly refers to beautification and decoration” (Chemby, 1977, p. 177). It must also be pointed out that décor is an essential element in the cinematic creativity process in general. Therefore, some filmmakers believe that “décor is second in importance after the actors’ element, provided that it is not without ambiguity, simply because the viewer does not have time to interpret the meanings of ambiguous decorations” (Harath, 2013, p. 27). The décor in cinematic films also differs depending on the cinematic genres in general. There are humor films, documentaries, social films, and revolutionary films, and the latter is what concerns us in this study.

**2\_2 The aesthetics of color:** Colors have an important role in the issue of influencing and attracting the recipient towards the scene to be shown cinematically, and this could not have come about except after it was confirmed that colors in general have an effect on the sense of the eye and the psychological state of the person receiving it. This is a natural matter, even in our daily lives. It is definitely present, and through it occurred to the minds of filmmakers that it is very necessary to attract the attention of the recipient during the cinematic screening. Therefore, more attention must be paid to it during the making of a cinematic film. “Color is a functional, aesthetic and artistic factor that is formed from the rules and principles of the natural and cultural environment and the artistic work that is inspired in some way by nature and mastered by hard and hard work to produce a work of art, and this artistic work is represented in the cinematic image” (Mokhtaria, 2020).

**2\_3 Aesthetic lighting:** There is no doubt that lighting includes a large space in most cinematic works, as filmmakers have resorted to employing it in conjunction with other cinematic elements, such as decoration and sound effects, to give a more creative and more elegant aesthetic image to generate connotations and meanings that are consistent and appropriate with each other. The goal of employing lighting in any cinematic work is to

convey the idea and background of the film director, maker, producer, or supporter it, and the work of lighting is not limited to clarifying the frame of the scene only, but goes beyond that, as lighting can express different situations in the film, such as a sad situation, a situation of anxiety, a situation of anticipation, or happiness and relief. "The lighting in a sad situation may be low and even, and to express fear, there must be a high degree of contrast between shadow and light we also use very soft lighting with a romantic situation, devoid of shadows, and because anxiety is a psychological disturbance in different directions, we must maintain this tension, so it is sometimes from the left, sometimes from the right, sometimes from the bottom, then from the top" (Harath, 2013, p. 29). This explains the importance and role of lighting in cinematic films. Without the proper use and employment of lighting, it is absolutely impossible to understand the connotations and meanings of expressive, representational situations.

**4\_4 Aesthetic sound:** Sound in cinematic films is divided into three basic elements:

**A - Dialogue:** Dialogue is an important type of cinematic expression, as it is represented by the characters talking to each other within the film, in order to express the visual images that create questions for the recipient as he follows the content of the film. Verbal dialogue is the method of speech that makes the viewer pay attention and follow what these characters are narrating. It performs the interpretive function in addition to keeping pace with the narration and presentation of cinematic scenes" (Bouzidi, p. 73). From here, it becomes clear to us the extent of the importance and role of dialogue or speech in the cinematic film. Thanks to it, we can interrogate what our eyes see and see, so that we find connotations that explain and clarify the consistency and interrelation of those images with each other, which created in our souls a kind of inquiries and voids that really needed clarification.

**B - Soundtrack music:** This is the music that is inherent in most of the scenes of a cinematic film and is used according to the requirements of the film scenario in general. It is mostly musical melodies designated for film scenes to express prominent or spontaneous incidents and facts. These melodies are chosen specifically for intended visual depiction, and all of this, of course, is in order to give a simpler and less ambiguous explanatory meaning to most of what the recipient's eye sees. Therefore, soundtrack music has an explanatory and explanatory function, and it also addresses the feelings and feelings related to the recipient's psyche. Therefore, most filmmakers consider it essential and very important in the aesthetic presentation of the cinematic film in general. It is worth noting that "music also played an important role during the silent film period, and it also played a very important role in creating a state of communication between the film and the audience through its contribution to creating an emotional feeling regarding the events taking place on the screen, and this is what we notice while watching some films, where we interact in some scenes and shots with the prominent musical tone at that moment " While we abandon or do not pay much attention to the actions, behaviors, and acting roles that the actors display, and what is more, we may find a lot of deficiency in the cinematic presentation. If this presentation takes place without music or a melody, we may find a kind of deficiency in the process of expressing the event through the characters' words and dialogues" (Bouzidi, p. 74).

**C- Sound effects:** Mostly they are "the sounds of objects, birds, or animals, and these effects may be natural, such as the sounds of wind, rain, sea waves, and street noise. They may also be manufactured sounds that occur manually or automatically, such as the sound of a door closing, the clanging of swords... and others" (Bouzidi, p. 74). In addition to the sound of the call to prayer, the sound of the church bell, or the sound of the train or ship in front of the port, all of these are within the framework of sound effects that increase the beauty of the film strip by creating a kind of simulation of reality with all its details and folds. The beauty of any film is elevated only by portraying the scenes as actual

reality, we also cannot fail to point out the importance of the sound effect element during the cinematic presentation, by creating an element of suspense and attraction for the recipient, and this creates an area for influence and persuasion on the part of filmmakers.

### **3- Art card for the movie The Battle of Algiers:**

- Directed by: Gilopontecorvo.
- Screenplay: Franco Solinas.
- Acting: Yassef Saadi, Jean Martin, Ibrahim Haqbaj, Samia Karbash, Igo Blatti, Omar Al-Saghir.
- Director of Photography: Sergio Merol, Nouredine Brahimi.
- Installation Director: Mario Serran Dre, Mario Mora.
- Sound engineer: Sergio Canevari.
- Music: Ennio Morricone, Gilopontecorvo.
- Producing institution: The story of the film by Yassef Saadi, in collaboration with Aghor Film Roma.
- Year of production: 1966 AD.
- Film duration: 117 minutes.
- Film Awards: Three Oscar nominations, the Golden Lion in Venice, the International Film Critics Award.” (Jalouli, 2019, p. 508).

### **4- An overview of the movie The Battle of Algiers:**

The film in its entirety narrates the heroism of the Algerian people and the extent to which the residents of the ancient Kasbah neighborhood in Algiers stood alongside the National Liberation Front. “The director depicted, through this film, the unity and cohesion of the Algerian people in all their sects in their liberation revolution and the National Liberation Army in all the hotbeds of the Algerian country burning with the fire of liberation, The film also focused on the people’s rejection of French colonialism by invading the streets of the capital without fear or hesitation, which was represented by the demonstrations of December 11, 1960 AD. The film also showed the assistance of the residents of the Kasbah neighborhood to the mujahideen, which reflects their desire for freedom and martyrdom for the sake of the homeland and the extent of their awareness of their national cause, The film also contained real personalities who played a decisive and essential role in the realistic revolutionary battle for Algeria, such as Yassef Saadi, Hasiba Ben Bouali, Ali Lapointe, and others” (Nayli, p. 186).

#### **4\_1 Decoration in the movie The Battle of Algiers:**

\_The first clip from minute 10 and 15 seconds to minute 12 and 05 seconds

The late Gilopontecorvo succeeded in embodying and installing the various components of the decor according to each incident that occurred in his film. For example, when he

filmed for us the scene of the prisoner being led through the prison cells towards the guillotine to carry out the death sentence, the director presented to us a space and atmosphere suitable for the circumstances and course of this incident. The prison was filmed from several angles in the form of comprehensive and consistent shots in order to limit and show the space in which the events take place. A group of prisoners, including Ali Lapointe (the hero of the film), was also filmed as they looked at their colleague as he was being led to his death. Added to this was the depiction of the shape and size of the guillotine. The scene concludes with the camera's eye focusing on Ali Lapointe's eyes, and what appears in this scene in terms of décor is that it was simple and unambiguous in order not to create boredom and difficulty for the recipient so as not to be deterred from watching as a whole. We must also point out that the décor here served the director's purpose, which is to highlight the ugliness and tyranny of the French colonizer and the extent of his injustice and transgression on the life of the Algerian citizen at the same time, highlighting the heroism and courage of the latter and his lack of fear of death for the sake of freedom.

The second clip is from 1 hour, 35 minutes, and 08 seconds to 1 hour, 36 minutes, and 30 seconds.

The course of the film leads us to another scene, where the director filmed an Algerian woman in traditional dress as she was passing through the French military checkpoint, which was surrounded by barbed wire.

Where the people are searched by the French soldiers, men and women, then this woman comes and the soldier approaches her to search her, so she prevents him from doing so, rebukes him, and calls him an infidel. What is noticeable in the décor of this scene is the director's emphasis on photographing the place and space of this incident in order to highlight its circumstances and various developments. The focus was also placed on the dress of the Algerian woman (Hayek).

In reference to an important part of the décor components of this scene, not to mention the dress of other citizens, as well as the dress of the French military and its weapons directed at the defenseless people, in reference to the extent of the injustice and oppression of the French tyrant. The entire décor in this scene came to serve goals and messages that highlight the extent of the injustice imposed on the Algerian people by the administration and the French army alike, not to mention highlighting the suffering of the Algerian people.

The third clip, from 1 hour, 35 minutes, and 08 seconds to 1 hour, 36 minutes, and 30 seconds. The scene of filming the Algerian mother inside her house, as she sheds tears from the intensity of her grief and pain over the young people being tortured in front of her (most likely her sons and husband) by the French soldiers who were sweeping all corners of the house and carrying out torture and intimidation without mercy or pity, is a scene that strongly expresses a real tragedy, better than that. Pontecorvo personified in a sign from him that this mother is like the sad and persecuted Algerian country that is suffering from the scourges of this brutal French destroyer, who has completely ignored all meanings of humanity and everything related to human rights and dignity, by practicing the most vile means and methods of torture and murder against Algerian men and women, and history is a witness to that, so this scene concludes with the camera's eye returning to filming this mother's eyes. Her endurance of pain and suffering for the sake of the desired freedom, as if the photographer here wants to tell us that Algeria is embodied in this mother as she cries and is in pain from the torment of her children.

The fourth clip is from 1 hour, 5 minutes, and 45 seconds to 1 hour, 7 minutes, and 57 seconds. The décor of this scene was very appropriate and compatible with the situation.

depicted, as the dialogue was a private meeting in a secret place out of sight on top of an old building to a residence in the ancient Kasbah neighborhood, late at night, where complete darkness, anticipation, and apprehension were evident on the part of the two interlocutors, namely Ali Lapointe and Yassef Saadi. The decor here was conducive to this scene and the secrecy of the talk being circulated. If this indicates anything, it necessarily indicates the danger and secrecy in the words of these two characters, whom the director referred to as two main characters who will have a major impact on the course of future events.

#### **4\_2 Lighting and shadow in the movie The Battle of Algiers:**

The lighting in general was favorable and served the theme and message of the film well, as it was typical and appropriate for the various situations and incidents that were filmed, and as examples of them we have the lighting in these situations as

Follows:

- The first clip from minute 10 and 15 seconds to minute 12 and 05 seconds. Regarding the scene of the prisoner being led towards the guillotine by the French soldiers, the lighting was varied and varied according to each shot and the elements it contained that serve the subject. For example, when the guillotine was filmed, the lighting was bright in order to highlight its intensity and magnitude. In addition, the lighting was also prominent and clear when Ali Lapointe's eyes were filmed. It is focused and careful when the prisoner's head is cut off in order to highlight the extent to which the film's hero, Ali Lapointe, was affected by this incident, which we can say is the turning point of the film and the development of the course of the scenes later, as Ali Lapointe became a fighter and revolutionary hero in the National Liberation Party and Army. For reference, the lighting in this scene was expressive to an extent. It is great in highlighting the extent of Ali Lapointe's anxiety and tension when he saw the injustice imposed on the Algerian by the colonial authority.

\_The second clip: from 1 hour, 35 minutes, and 08 seconds to 1 hour, 36 minutes, and 30 seconds. The lighting in the scene of the Algerian woman crossing the barbed French barrier was varied and uneven, given that each shot was intended to highlight a different background and content,

It is great in highlighting the extent of Ali Lapointe's anxiety and tension when he saw the injustice imposed on the Algerian by the colonial authority.

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The third clip: from 1 hour, 35 minutes, and 08 seconds to 1 hour, 36 minutes, and 30 seconds. The lighting and shadow in the scene depicting the Algerian mother crying from the beginning of this scene to the end gave a kind of deep sadness, especially when the focus was on the tears falling from the eyes of this mother who suffers and cries in silence because of the pain she feels as a result of the suffering of her helpless children and husband. For reference, the lighting of this scene

It was very expressive and successful in conveying the desired message, which is to highlight the tyranny, artistry, and terrorism of the French colonialist in torturing and abusing Algerians, regardless of their age and gender, in order to attack menstruating women with everything related to human rights and dignity.

Fourth clip: From 1 hour, 5 minutes, and 45 seconds to 1 hour, 7 minutes, and 57 seconds. It seems that the cameraman of this film was very good at employing the appropriate lighting in

This clip in particular was filmed, with dim lighting and complete darkness over the details of the place where the events took place. There was concentrated light on the faces and eyes of the two interlocutors, especially when speaking, as an indication of the importance and necessity of the stated speech. Therefore, it can be said that the lighting here was appropriate and served the content of the message to be conveyed at the same time, adding an ideal aesthetic to what the revolutionary film conveys to the viewer.

#### **4\_3 Music in the movie The Battle of Algiers:**

It also responded in general in a harmonious manner to the course of successive events, such that it came to express the events in a very dazzling manner. When there were scenes of sorrow, there was music with a depressing depth that calls for sadness in a striking way. The same goes for when the scenes suggested anxiety and confusion, as the music and all the sound effects called for anticipation and apprehension. As an example of this we have some scenes, for example but not limited to the following:

The first clip: from minute 10 and 15 seconds to minute 12 and 05 seconds. What catches our attention in the scene of the prisoner being led towards the guillotine is the director's use of that sad Bedouin music that truly expresses the Algerian culture passed down to the Algerians generation after generation. Pontecorvo did well in choosing and employing it in this scene because it was very expressive in depicting the sad scene that surrounded Ali Lapointe and his colleagues while they were inside the cell. When the death sentence was carried out by the French against the martyr of freedom and homeland, without forgetting the takers and cheers of the prisoner as he was led to his death without fear or doubt of what he would meet.

The second clip is 1 hour, 35 minutes, and 08 seconds to 1 hour, 36 minutes, and 30 seconds. As for the music and sound in the scene of the Algerian woman crossing through the thorny French corridor in front of which the French soldiers were stationed, she was overwhelmed by anxiety, tension, and anticipation, meaning that the director wanted to put the recipient in a state of waiting for what would happen after imminent moments, and of course that was especially noticeable when the French soldier wanted to search that woman Algeria, where the director changed the position of anticipation in this scene to one of anxiety and tension, and a noisy atmosphere shrouded in escalating emotion on the part of this honorable woman who prevented and rebuked the French soldier from touching her under the pretext of searching her. The third clip: from 1 hour, 35 minutes and 08 seconds to 1 hour, 36 minutes and 30 seconds. With regard to the music used in the scene depicting the suffering and sadness of the Algerian mother as she sheds tears because of those who torture her in front of her inside her home, Gilopontecorvo used it well because very sad music was used and carries in its meanings deep connotations that call for heartbreak and the inability to defend Algerian dignity, pride and honour.

#### **4\_4 Color in the movie The Battle of Algiers:**

Colors have a major role in human life because they have a strong impact on attracting the recipient and influencing his psychology, which is a collection of feelings, emotions, and desires that people always aspire to satisfy. This is what made filmmakers give them the utmost importance in their film productions in order to attract and influence viewers, and this is what we sought in Algerian revolutionary cinema. For example, we have in the movie The Battle of Algiers, since it is a black and white movie, it is certain that all the scenes that call for sadness and depression are dominated by the black color, and sometimes we

find the predominance of the gray color. Both of them express the space that the director wants to depict, which is the corners of the prison that was filled with fighters. On the other hand, the gray color was greatly concentrated. We have, for example, in the movie *The Battle of Algiers*, since it is a black and white movie, it is certain that all the scenes that call for sadness and depression are dominated by the black color, and sometimes we find the predominance of the gray color. Both of them express the space that was intended to be depicted by the director, which is the corners of the prison that was filled with fighters. On the other hand, the gray color was greatly concentrated when it was filmed the prisoner is led by the French military towards the guillotine to carry out the death sentence, and this is in full view of the eyes of the prisoners in the other cells. Ali Lapointe appears, tucked away in a corner alone. We see him in his prison uniform, distracted and surprised by what happens to the other prisoner. After that, he comes to look out the window of the cell to witness the execution of the death sentence. For reference, the color black is widely used the black color in this scene is an indication of the restoration of the feeling of strength, while the gray color is in order to emphasize the sadness and feeling of depression. Looking at the video clip of the security chief and his assistant placing the hand grenade at the homes of the Algerian people, it is clear that the color black is highlighted from the beginning the clip ends at the end, as the black color here indicates the mystery and secrecy in carrying out this despicable act by the French policemen, as they targeted Algerian civilians. The same thing happened when filming the group of fighters being tortured in their homes and in front of their families. The colors were very consistent with the scenes, as the topic was to highlight the methods and methods of torture used by the French destroyer. Where the Algerian detainees are shown in their homes, naked and bound, being tortured with water and others with electricity, and there are those who are tortured with fire, and in all the scenes we see the color black enveloping the Algerian detained fighters, and this is a clear indication of sadness, depression, and weakness of resourcefulness. On the other hand, there is the gray color on the faces and bodies of these tortured detainees, a metaphor and indication of the effects of blood and systematic torture, not to mention the depiction of the mother's tears, which are She cries in pain for her loved ones as they are being tortured in front of her. What can be said in brief is that since this film was produced in black and white, the effect of the colors was limited and centered in this manner only.

### Conclusion:

What can be said at the conclusion of this research paper is that the aesthetic dimension was present and still is in many Algerian revolutionary cinema films that were able to influence and win over the Algerian public thanks to the aesthetics of the subject treated first, which dealt with issues related to the liberal revolution to preserve and preserve the national memory. Then this dimension was also reflected in the aesthetics of photography, the multiplicity of angles, the sequence of scenes and their directing in a good way, as well as the diversification in the use of decoration and reliance on open décor such as photography in nature, is to break the boredom of the audience, but this does not negate the failure of some other films in this dimension and their falling into stereotyping. In general, some suggestions can be put forward to develop the aesthetic aspect of Algerian cinematic production, including:

- Relying on continuous training in this field, whether in arts departments at the university level or centers specialized in cinematographic training.
- Opening the field of competition between produced films, including revolutionary films, in the aesthetic dimension, by allocating an annual award to the best Algerian film in the field of photography, decoration, sound and direction in general.

- Evaluating the aesthetic dimension in the films produced by creating an evaluation committee at the level of the Ministry of Culture, whose role is evident in taking into account the aesthetic indicators in these films?

- It is necessary for directors and producers to give great importance to the aesthetic dimension, like all other dimensions.

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### Conflict of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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